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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

DRACULA TRIO

A Thesis Submitted in Partial Fulfilment  
of the Requirements for the Degree of  
Master of Music

Justino E. Perez

College of Performing and Visual Arts  
School of Music  
Department of Theory and Composition

May 2020

This Thesis by: Justino E. Perez

Entitled: *Dracula Trio*

has been approved as meeting the requirement for the Degree of Master of Music in  
College of Performing and Visual Arts in School of Music, Department of Theory and  
Composition

Accepted by the Thesis Committee

---

Paul Elwood, Ph.D., Chair

---

Louis Drizhal, M.M., Committee Member

Accepted by the Graduate School

---

Cindy Wesley  
Interim Associate Provost and Dean  
Graduate School and International Admissions



## ABSTRACT

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*Dracula Trio* is a three-movement work for violin, violoncello, and piano-forte. This work follows an abbreviated plot of the popular video game and animated show by the name of *Castlevania*. *Castlevania* follows Dracula, a powerful vampire that falls in love with a human woman. After their marriage, Dracula's wife is murdered by fellow humans after she is suspected of being a witch, which causes Dracula to seek revenge on all of humanity. Characterized by contrasting harmonic vocabulary and textures, the work seeks to bring to music the dramatic arc of the *Castlevania* story line using composition techniques from the last 100 years, such as modal and post-tonal harmonic applications paired with sections of brief a-tonality. This thesis will provide an analysis of *Castlevania* and will present an original musical work influenced by the drama of the story.

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## CHAPTER I

### INTRODUCTION

The trio for violin, cello, and piano titled *Dracula Trio* began with a simple conversation between my composition instructor and myself, in which he suggested I compose a piano trio with some sort of Halloween influence. Immediately, I thought a spooky piece would present an ample opportunity to demonstrate my ability to compose highly imaginative and thought-provoking programmatic music, as well as allow for harmonic freedom in my composition.

As a composer, learning from the harmonic vocabulary of the thousands of composers who have lived before myself, choosing which of those aspects I wish to incorporate into my own music, and experimenting within new harmonic language is a foundation for my musical creativity. The use of polytonality, neo-classicism, a-tonality, and composing with synthetic scales has allowed me to provide an individualized voice that is unique to my compositions.

Inspiration for the work comes from a modern retelling of the Dracula story in *Castlevania*, a popular videogame and television show. Though I am not deeply familiar *Castlevania*, I was intrigued and inspired by the story arc. As a result, I have created a composition that reflects the drama of this story.

## CHAPTER II

### INFLUENCE OF CASTLEVANIA

#### **Baptism of Blood**

*Castlevania* in its original form is a console videogame developed and published by Konami for the Family Computer Disk System video game console in Japan in September 1986. The series has maintained its popularity and, in 2017, the company released an animated series by the same name. It is in this animated series that I found the inspiration in that each movement represents a key point in the show's story arc.

The first movement, titled *Baptism of Blood*, introduces Dracula and presents a motif and orchestration atmosphere associated with this character. Dracula is represented by two contrasting motifs: Dracula during the night, when he is fearsome and most powerful, and Dracula during the day, when he has more human like qualities.

The Dracula night motif can be seen immediately in the first measure of the work. (Ex.'s 2.1, 2.2). The triplet rhythm is the foundation for this motif and ultimately creates motivic unity in both the first and last movements.

Ex. 2.1. Perez: *Dracula Trio*, mov. I, mm. 1—2, Dracula night motif (score)

Moderato Aggressivo ( $\text{♩} = \text{c. } 108$ )

Ex. 2.2. Perez: *Dracula Trio*, mov. I, mm. 3—5, Dracula night motif (score)

Baptism of Blood as defined by Catholic Culture is:

“... the complete remission of sin and the title to immediate entrance into heaven. The expression entered the Christian vocabulary during the first three centuries when many catechumens awaiting baptism and pagans suddenly converted to the Christian faith were martyred before they could receive formal baptism of water.”<sup>1</sup>

In Dracula folklore, the baptism of blood is an exchange in which Dracula and his victim both drink one another's blood. This is usually a forced act that can be Dracula's punishment against humans who have acted against him. The result of the baptism is an

<sup>1</sup> Catholic Dictionary, “Baptism of Blood,” <https://www.catholicculture.org/culture/library/dictionary/index.cfm?id=32084> (2020) accessed 2 March 2020.

eventual conversion of the victim into a vampire. As a result, the first movement contains forceful and aggressive moments. The climax of this movement, signified by extreme dynamics, intense motivic use, and thick harmonic chords, is a representation of the forced consumption of the victim's own blood (Ex. 2.3).

*Ex. 2.3. Perez: Dracula Trio, mov. 1, mm. 106—103, baptism of blood represented musically (score)*

The musical score for Example 2.3 is for the first movement of Perez's *Dracula Trio*, measures 106 through 110. The score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measure 104:** The Violin and Viola parts begin with a melodic line. The Piano part has a thick harmonic chord.
- Measure 106:** The section is marked "Molto Aggressivo" and "ff". The Violin and Viola parts feature triplets. The Piano part has a thick harmonic chord.
- Measure 107:** The Violin and Viola parts continue with triplets. The Piano part has a thick harmonic chord.
- Measure 108:** The Violin and Viola parts continue with triplets. The Piano part has a thick harmonic chord.
- Measure 109:** The Violin and Viola parts continue with triplets. The Piano part has a thick harmonic chord.
- Measure 110:** The Violin and Viola parts continue with triplets. The Piano part has a thick harmonic chord.

The section is titled "I. BAPTISM OF BLOOD" and ends at measure 110. The score includes various musical notations such as triplets, slurs, and dynamic markings like "p cresc."

The second motif, shown below in example 2.4 is a leitmotif representing Dracula in his most "human like" nature. This motif is essential in the connection of the story arc



relating the first and second movements. The motif is first introduced in an altered form by the cello, in the first presentation of the second theme, to be discussed later.

*Ex. 2.4. Perez: Dracula Trio, mov. I, measure 36, first presentation of Dracula day motif (cello)*



The Dracula day motif is altered from the notes F#4 to D#4, which is a retrograde and intervallic augmentation of the motif that I define as the purest Dracula day motif, purest meaning the presentation of the motif in its most common form. In measure 46, the motif is presented in retrograde with the notes Ab3 and G3, with Ab serving as a dissonant neighbor tone (2.5).

*Ex. 2.5. Perez: Dracula Trio, mov. I, measure 46, presentation of Dracula day theme with neighbor-tone, (cello)*



The cello states the Dracula day motif in the most common form beginning in measure 65. It continues to be seen in this form numerous times throughout the remainder of the work. Example 2.6 shows an excerpt with many iterations of this motif. The presentation of the Dracula day motif in the first movement's chaotic and aggressive nature offers a connection to the contrasting nature of the second movement.

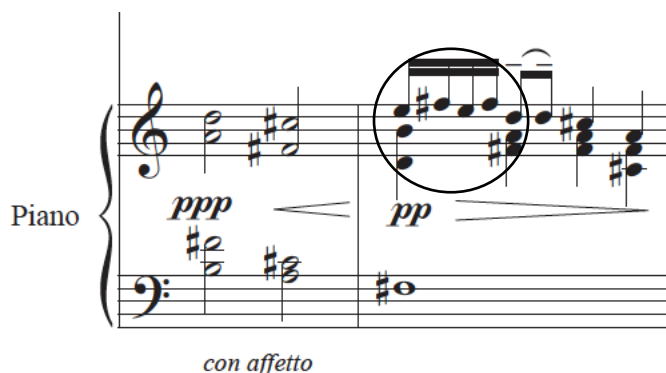
Ex. 2.6, Perez: *Dracula Trio*, mov. I, mm. 65—72, presentation of Dracula day motif in most common form (score)

### To Love Is Death

Lisa, known only by her first name in the *Castlevania* story line, was Dracula's second wife whom he loved dearly. She “created medicines for those people who suffered from an epidemic but was executed due to the witch trials.”<sup>2</sup> The second movement is a musical narrative of Dracula’s journey through love, and Dracula’s emotional journey as he has his love ripped away from him. The movement’s cohesiveness is defined by the Dracula day motif, which occurs consistently throughout the movement. It is first seen in the piano on measure two (Ex. 2.7).

<sup>2</sup> “Lisa,” <https://castlevania.fandom.com/wiki/Lisa> (2020), accessed 2 March 2020.

Ex. 2.7. Perez: *Dracula Trio*, mov. II, mm. 1—2, first appearance of Dracula day motif (piano)



### The Cleansing of Humanity

The death of Dracula's wife served as his motivation to wage war on humanity, finalizing his transformation into the main antagonist. *The Cleansing of Humanity* then portrays Dracula's extinction of the human race.

This movement uses both the Dracula day motif and returns to the Dracula night motif as a foundation for the work, sounding immediately in the first note pickup of the movement, in all instrumental voices seen below in example 2.8.

Ex. 2.8. Perez: *Dracula Trio*, mov. III, mm.1—2, first occurrence of Dracula night motif in mov. III (score)

**Vivace Molto Aggressivo**

The Dracula day theme is also presented in the third movement. Here it represents the sensitive and more “human-like” characteristics of Dracula. Displaying the intense

emotions as he loses his wife and eventually morphs and becomes a part of the aggressive animal-like music that represents the destruction of humans. The first occurrence of the day motif occurs in the strings in measure 32.

*Ex. 2.9. Perez: Dracula Trio, mov. III, measure 1, first occurrence of Dracula night motif in mov. III (score)*

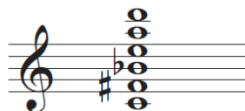
The image displays a musical score for three instruments: Violin, Cello, and Piano. The time signature is 2/4. The key signature has one flat (B-flat). The score is for measure 1, featuring a triplet of eighth notes in each part, marked with a forte (*f*) dynamic. The Violin part is in the treble clef, the Cello part is in the bass clef, and the Piano part is in the bass clef. The triplet consists of the notes G4, A4, and Bb4 in the Violin part, and G3, A3, and Bb3 in the Cello part. The Piano part features a triplet of eighth notes in the right hand (G4, A4, Bb4) and a triplet of eighth notes in the left hand (G3, A3, Bb3).

### CHAPTER III

#### MUSICAL ANALYSIS

The main source of unity of the work is established through uses of motifs that relate characters throughout movements, although within each movement harmonic language varies to be specific to the characteristic intent and story arc of each movement. The first movement is grounded in the use of the Prometheus chord, also called the mystic chord (Ex.3.1) as created by Russian composer Alexander Scriabin.

*Ex. 3.1. The mystic chord*



The mystic chord is a six-note synthetic chord, which is sometimes used as a melodic basis for works by Scriabin. The term "mystic chord," appears to derive from Scriabin's intense interest in Theosophy, philosophies maintaining that a knowledge of god may be achieved through spiritual ecstasy, and the chord is imagined to reflect this mysticism. It is known as the "Promethean chord," after its extensive use in his work *Prometheus: The Poem of Fire, Op. 60*.

Though the Promethean chord is the harmonic foundation, it is joined with a new pitch to create a seven-note scale that I use in my composition (Ex. 3.2).

Ex. 3.2. A seven note scale based on the Promethean chord



This scale is used to create the first theme of the first movement. This theme is introduced in measure 17 initially sounding in the cello and doubled in the piano.

Although this theme is mainly in the d Promethean mode, it temporarily takes a sidestep into the key of F# minor for only a single beat in measure 18, not functionally, but as a means of color and embellishment. The remaining phrase returns to and remains in the mode of d minor Promethean (Ex.3.3).

Ex. 3.3. *Perez: Dracula Trio*, mov. I, mm. 15—20, first theme in d minor Promethean (score)

The second theme is first introduced in measure 33 in the cello using a b minor Promethean scale (Ex. 3.4).

*Ex. 3.4. Perez: Dracula Trio, mov. I, mm. 31—39, second theme (score)*

The musical score for Ex. 3.4, Perez: Dracula Trio, mov. I, mm. 31—39, second theme, is presented in two systems. The first system covers measures 31 to 33, and the second system covers measures 34 to 39. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

**Measure 31:** The Violin and Viola parts begin with a melodic line. The Piano part features a complex, arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand.

**Measure 33:** Marked "Playful" and "p". The Violin and Viola parts continue their melodic lines. The Piano part features a complex, arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand.

**Measure 38:** Marked "p". The Violin and Viola parts continue their melodic lines. The Piano part features a complex, arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand.

**Measure 39:** The Violin and Viola parts continue their melodic lines. The Piano part features a complex, arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand.

The Second Movement uses triadic harmony rooted in diatonicism. The opening material uses a D Ionian scale, with the tonic harmony being a D Major+6 chord, which can sonically also be interpreted as a Bminor7 chord. The ambiguity between the two harmonies portrays both the love Dracula has for his wife and the death and drama that will ultimately occur. The harmonic ambiguity can be observed in the opening measure of second movement (ex.3.5).

Ex. 3.5. Perez: *Dracula Trio*, mov. II, mm.1—7, harmonic ambiguity in piano (score)

Solemnly ♩ = 54

Violin

Cello

Piano

con affetto

3

ppp con affetto pp

ppp con affetto pp

ppp pp

pp

The harmonic vocabulary is altered as the introduction closes into the first theme.

The first theme presents Dracula's joy and love for his wife. The use of the Dracula day motif combined with D Ionian harmonies portrays this mood, while the use of Major7 chord removes the ambiguity created with the D6 chord in the introduction of the movement, shown in example 3.6.

Ex. 3.6. Perez: *Dracula Trio*, mov. II, mm 15—17, primary theme, use of D major7 (score)

15 Con Affetto ♩ = 56

Vln.

Vc.

Pno.

p cantabile

p cantabile

pp cantabile

pp



The harmonic ambiguity returns in the second theme (Ex.3.7) of the second movement. The harmonic foundation for this section is a C mixolydian scale, which returns to the CM6 chord. The modal use of harmony here creates a playful and joyful emotional backdrop, with a hint toward the up-coming emotional turmoil that Dracula will witness.

*Ex. 3.7. Perez: Dracula Trio, mov. II, mm. 30—35, secondary theme (score)*

The harmony becomes more chromatic, creating tension hinting that Dracula has been informed of the murder of his wife, and will begin his emotional descent. The ambiguity of the secondary theme is removed here and replaced this time with an unstable tonality briefly tonicizing d minor (Ex. 3.8), but quickly beginning to circulate through several keys.

Ex. 3.8. Perez: *Dracula Trio*, mov. II, mm. 46—51, tonicization of d minor (score)

48 **Passionate and Expressive**

Vln. *mp*

Vc. *mp*

Pno. *pp*

The work continues to develop harmonically, incorporating more dissonant and non-diatonic chords. The peak of the non-harmonic tones and harmonic dissonances comes at the highpoint of the movement in measure 64. Chromatic melodic lines in the cello beginning in measure 65 create tension as the distantly related key of A $\flat$  is tonicized, resulting in high musical tension (Ex.3.9).

Ex. 3.9. Perez: *Dracula Trio*, mov. II, mm. 68—70, high harmonic tension in the peak of the movement (score)

Vln. *f*

Vc. *f*

Pno. *f*

The movement concludes with a resolution into the original key of D Ionian, this time with the tonic chord omitting any extensions, voiced as only a triad, removing the

ambiguity of the add6 chords, the joyful precedence of the major seventh chords, and the ominous nature of the minor seventh chords (Ex. 3.10).

*Ex. 3.10. Perez: Dracula Trio, mov. II, mm 84—89, resolution in D major (score)*

The musical score for Ex. 3.10 shows three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin and Viola parts begin with a piano (*p*) dynamic. The Violin part has a box around measure 86, indicating a specific point of interest. The Piano part provides harmonic support with chords, including a forte (*f*) dynamic in measure 86. The score concludes with a resolution in D major.

Movement three returns to the primary use of the Promethean scale as means of primary source for harmonic material. The introductory material uses an “a” Promethean scale and continues to use the scale until the primary theme is introduced in measure 30 (Ex. 3.11). This theme begins with a very free use of pitch, not belonging to a diatonic scale, but harmonized vertically using parallel minor thirds, all while being accompanied by chromatic pitches in the piano (Ex. 3.12).

Ex. 3.11. Perez: *Dracula Trio*, mov. III, mm. 1—6, use of a Promethean scale in introductory material (score)

**Vivace Molto Aggressivo** 5

Violin

Cello

Piano

Ex. 3.12. Perez: *Dracula Trio*, mov. III, mm. 26—38, primary theme (score)

30 **Playful, Poco Aggressivo**

Vln.

Vc.

Pno.

38 **Pesante**

*Molto aggressivo but under piano*

*Molto aggressivo but under piano*

*mf*

Throughout the third movement, use of harmonic parallel minor thirds and major sixths is used frequently. Measures 39—44 shows parallel major sixths in the right hand of the piano. Parallel intervals continue and expand throughout the work. Measures 103—110 (Ex. 3.14) parallel fourths in the piano (Ex. 3.13), and in measures 119 —123, parallel motion in fourths and fifths in the left-hand of the piano in combination with parallel hand chords (Ex. 3.15).

*Ex. 3.13. Perez: Dracula Trio, mov. III, mm. 39—44, parallel major 6ths (score)*

The musical score for Ex. 3.13 shows measures 39 through 44. The Violin (Vln.) and Viola (Vc.) parts feature rapid sixteenth-note passages. The Piano (Pno.) part, which is circled, shows parallel major sixths in the right hand, with triplets and a 6/10 measure rest indicated.

*Ex. 3.14 Perez: Dracula Trio, mov. III, mm. 102—110, parallel augmented fourths (piano)*

The musical score for Ex. 3.14 shows measures 102 through 110. The Piano (Pno.) part, which is circled, shows parallel augmented fourths. The Piano part includes a piano solo section marked *p solo* and a piano section marked *pp*.

Ex. 3.15. Perez: *Dracula Trio*, mov. III, mm. 117—123. parallelism and plaining (score)

119

Vln.

Vc.

Pno.

mf

pp

p

p

espressivo

## CHAPTER IV

### FORMAL ANALYSIS

The following chapter will present an analysis of the form of the Dracula Trio, organized by each movement.

#### Baptism of Blood

#### Overall Form (Modified Sonata Allegro)

	Exposition	Development	Recapitulation
	A	B	A'
Measure numbers:	1—54	54—117	117—163

#### Analysis of Exposition

	Introduction	Primary Theme	Transition	Secondary Theme	Codetta
	A				
Measures:	1—15	16—24	25—32	33—49	50—54
Key Area:	g Promethean	g Promethean	varies	b Promethean	f Promethean

#### Analysis of Development

	Intro	Phrase Area I	Phrase Area II	Climax of work
	B			
Role:				
Measures:	54—59	60—75	16—105	106—116

#### Analysis of Recapitulation

	Introduction	Primary Theme	Transition	Coda
	A'			
Role:				
Measures:	117—131	132—140	141—147	148—163
Key Area:	g Promethean	g Promethean	varies	f Promethean

## To Love is Death

## Overall Form

A B C A'

	A	B	C	A'
Role:	Introduction	Primary Theme	Secondary Theme	Recapitulation
Measures:	1—14	15—30	31—75	76—89
Key Area:	D Ionian	D Ionian	C Mixolydian	D Ionian

## The Cleansing of Humanity

## Overall Form

(Modified Sonata Allegro)

A B A'

	Exposition	Development	Recapitulation
Section:	A	B	A'
Measure numbers:	1—110	110—139	140—198

## Form of Exposition

Role:	Introduction	Primary Theme	Secondary Theme
Measures:	1—29	29—50	51—110
Key Area:	a Prometheus	n/a	n/a

## Analysis of Development

B

Role:	Intro	Theme Development
Measures:	111—119	120—139

## Analysis of Recapitulation

A'

Role:	Introduction	Primary Theme	Coda
Measures:	140—158	159—140	189—198
Key Area:	a promethean	n/a	a promethean



## CHAPTER V

### CONCLUSION

The Dracula Trio is an artistic interpretation of the complex emotional challenges that the fictional character Dracula may have faced throughout the story line of the popular *Castlevania* franchise, and his reaction to those challenges. Composing *Dracula Trio* has allowed me to experiment as a composer and develop means of expression through use of complex harmonic language and instrumental texture. It has given me means of greater understanding in composing for violin, cello, and piano, and has presented an opportunity to work with skilled musicians to interpret and premiere the work in a live concert setting. As a composer I wish to compose both art music, and media music, and with composing this programmatic work, I have met the challenge to create a work that follows extra-musical story lines as well as altering my instrumentation and harmonic vocabulary to meet the needs of the story line. A vast harmonic vocabulary is necessary to have an ability to represent the necessary moods needing to be portrayed by scoring a film or video game, and it also is vital to the development of a composer's voice. The more expansive the vocabulary of a composer, the more able the composer is to express their musical intentions. I will continue to develop my skills that I have obtained here and my language that I have developed with the intention of expressing myself as an artist and as a composer of media music.

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Catholic Dictionary, “Baptism of Blood,” *<https://www.catholicculture.org/culture/library/dictionary/index.cfm?id=32084>* (2020) accessed 2 March 2020.

“Lisa,” *<https://castlevania.fandom.com/wiki/Lisa>* (2020), accessed 2 March 2020.

**APPENDIX A**  
**DRACULA TRIO SCORE**

# Dracula Trio

Justino Eustacio Pérez

University of Northern Colorado  
Spring 2020

Score

## I. Baptism of Blood

Justino Pérez

Moderato Aggressivo (♩ = c. 108)

Violin

Cello

Piano

Vln.

Vc.

Pno.

7

## I. Baptism of Blood

10 11

Vln. *pp* *p cresc.*

Vc. *pp* *p cresc.*

Pno. *p cresc.*

12

Vln.

Vc.

Pno.

16 Grandioso, Powerful

Vln. *ff*

Vc. *ff*

Pno. *ff*

## I. Baptism of Blood

Violin (Vln.), Viola (Vc.), and Piano (Pno.) score for "I. Baptism of Blood". The score is divided into three systems, each starting with a measure number in a box (19, 21, 25).

**System 1 (Measures 19-20):** The Violin and Piano parts feature rapid sixteenth-note passages with triplets. The Viola part has a sustained note. Dynamics include *f* (forte) and *ca* (crescendo).

**System 2 (Measures 21-22):** The Violin and Viola parts continue with melodic lines. The Piano part features complex chords and arpeggiated figures. Dynamics include *f* (forte).

**System 3 (Measures 23-24):** The Violin and Viola parts have melodic lines. The Piano part features complex chords and arpeggiated figures. Dynamics include *p* (piano) and *cresc.* (crescendo).

**System 4 (Measures 25-26):** The Violin and Viola parts have melodic lines. The Piano part features complex chords and arpeggiated figures. Dynamics include *p* (piano) and *cresc.* (crescendo).

## I. Baptism of Blood

Violin (Vln.) and Viola (Vc.) parts are in treble and bass clefs respectively. The Piano (Pno.) part is in grand staff. The key signature has two flats (B-flat and E-flat). Measure 27 starts with a forte (*f*) dynamic. The Violin part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Piano part has a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 28 continues the triplet patterns. Measure 29 features a decrescendo (*dim.*) dynamic. Measure 30 ends with a decrescendo (*dim.*) dynamic. The Piano part has a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Violin (Vln.) and Viola (Vc.) parts are shown in a single system. The Violin part is in treble clef, and the Viola part is in alto clef. The Piano (Pno.) part is shown in a grand staff with both treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings.

33 Playful

Violin (Vln.) and Viola (Vc.) parts are shown in the upper system. The Violin part begins with a measure of rest, followed by a series of eighth notes. The Viola part begins with a measure of rest, followed by a series of eighth notes. The Piano (Pno.) part is shown in the lower system. It begins with a measure of rest, followed by a series of eighth notes. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and articulation markings such as *cantabile* and *3* (triplets).



## I. Baptism of Blood

37 38

Vln.

Vc.

Pno.

41 42

Vln.

Vc.

Pno.

45 46

Vln.

Vc.

Pno.

## I. Baptism of Blood

49

50 arco

Vln.

Vc.

Pno.

51

Vln.

Vc.

Pno.

54

Misterioso, Agitato

Vln.

Vc.

Pno.

## I. Baptism of Blood

60

Vln. *f* *pp*

Vc. *f* *pp*

Pno. *pp* *espressivo*

63

Vln. *pp*

Vc. *mp* *pp*

Pno. *ppp* *pp*

67

Vln. *pp* *cresc.*

Vc. *mf* *pp* *cresc.*

Pno. *pp* *cresc.*

## I. Baptism of Blood

72 **Grandioso**

70

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

71

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

**Misterioso, Agitato**

76

Vln.

Vc.

Pno.

*mf*

*mf*

*mf*

*pp*

(8<sup>va</sup>)

## I. Baptism of Blood

82

Vln. *mf*

Vc.

Pno.

(8<sup>th</sup>)

88

Vln. *f*

Vc. *f* *mf* *f*

Pno. *f* *mf*

91

Vln.

Vc.

Pno.

*rit.*

92

Vln.

Vc.

Pno.

8<sup>th</sup>

**96** **Molto Agitato**  
*a tempo* I. Baptism of Blood

Vln.

Vc.

Pno.

96

99

102

This musical score is for the first movement, 'I. Baptism of Blood', starting at measure 96. It is marked 'Molto Agitato' and 'a tempo'. The score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/8. The Piano part features a complex, rhythmic accompaniment with many triplets and dynamic markings like 'ff' and 'f'. The Violin and Viola parts have melodic lines with some triplets and slurs. Measure numbers 96, 99, and 102 are indicated at the start of their respective systems.

## I. Baptism of Blood

104

Vln.

Vc.

Pno.

8<sup>va</sup>

Molto Aggressivo

106

Vln.

Vc.

Pno.

8<sup>va</sup>

109

Vln.

Vc.

Pno.

(8<sup>va</sup>)

## I. Baptism of Blood

112

Vln. *p* *cresc.*

Vc. *p* *cresc.*

Pno. *p* *cresc.*

(8<sup>th</sup>)

117 Moderato Aggressivo

Vln. *dim.*

Vc. *dim.*

Pno. *dim.*

(8<sup>th</sup>)

118

Vln. *mf*

Vc. *mf*

Pno. *pp*

(8<sup>th</sup>)



### I. Baptism of Blood

Violin (Vln.) and Viola (Vc.) parts feature complex rhythmic patterns with triplets and sixteenth notes. The Piano (Pno.) part provides harmonic support with chords and moving lines. Dynamics include *p*, *f*, *mp*, *pp*, and *crescendo*. Measure numbers 121, 123, 125, and 127 are indicated at the start of their respective systems.

**132** **Grandioso, Powerful** **I. Baptism of Blood**

Vln. *ff*

Vc. *ff*

Pno. *ff*

**135**

Vln. *f*

Vc. *f*

Pno. *f*

**137**

Vln. *f*

Vc. *f*

Pno. *f*

**138**

Vln. *f*

Vc. *f*

Pno. *f*

The musical score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). It begins at measure 132 with a 'Grandioso, Powerful' tempo and 'I. Baptism of Blood' movement. The key signature has one flat (B-flat). The time signature is 3/4. The score is divided into three systems. The first system (measures 132-134) features a Violin part with a melodic line of eighth notes, a Viola part with a similar line, and a Piano part with a dense texture of triplets and sixteenth notes. The second system (measures 135-137) shows the Violin and Viola parts with more melodic development, while the Piano part continues with a rhythmic pattern. The third system (measure 138) concludes with a final chordal texture. Dynamics include fortissimo (ff) and forte (f).

## I. Baptism of Blood

141

Vln.

Vc.

Pno.

142

Vln.

Vc.

Pno.

143

Vln.

Vc.

Pno.

144

Vln.

Vc.

Pno.

145

Vln.

Vc.

Pno.

146

Vln.

Vc.

Pno.

147

Vln.

Vc.

Pno.

148

Misterioso, Agitato

*pp*

*pp*

*pp*

## I. Baptism of Blood

149

Vln. *mp* *cresc.*

Vc. *mp* *cresc.*

Pno. *cresc.*

152

Vln. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Pno. *mf* *cresc.* *f*

155

Vln. *dim.* *p*

Vc. *dim.* *p*

Pno. *dim.* *p*

Detailed description: This musical score is for the first movement, 'I. Baptism of Blood'. It is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into three systems. The first system starts at measure 149, with the Violin and Viola playing a melodic line marked *mp* and *cresc.*, and the Piano providing a rhythmic accompaniment. The second system starts at measure 152, with the Violin and Viola playing a more complex melodic line marked *mf*, *cresc.*, and *f*, and the Piano providing a more complex rhythmic accompaniment. The third system starts at measure 155, with the Violin and Viola playing a melodic line marked *dim.* and *p*, and the Piano providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

## I. Baptism of Blood

**Molto Aggressivo**

158

Vln.

Vc.

Pno.

ff

f

ff

Violin (Vln.) and Viola (Vc.) parts are shown with staves. The Piano (Pno.) part is shown with a grand staff (treble and bass clefs). The score includes measures 161 and 162, with a repeat sign at the end of measure 162.

## II. To Love is Death

**Solemnly** ♩ = 54

**3** *con affetto*

Violin

Cello

Piano

*ppp* *pp* *ppp* *pp*

*con affetto*

**8** **11**

Vln.

Vc.

Pno.

*pp* *p* *ppp* *pp* *pp* *ppp*

*rit.* **15** **Con Affetto** ♩ = 56

Vln.

Vc.

Pno.

*p cantabile* *p* *pp cantabile*

## II. To Love is Death

Violin (Vln.) and Viola (Vc.) parts are marked *mp* (mezzo-piano) and *p* (piano). The Piano (Pno.) part is marked *pp* (pianissimo).

Measure 20 is marked *mf* (mezzo-forte). Measure 22 is marked *f* (forte) and *Appassionato*.

The score is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4.

The Violin part features a melodic line with a crescendo leading to a forte dynamic in measure 22. The Viola part provides harmonic support with a similar melodic contour. The Piano part features a complex, rhythmic accompaniment with a crescendo leading to a forte dynamic in measure 22.

## II. To Love is Death

28

Vln. *mf*

Vc. *mf*

Pno. *mf*

*p*

*pp*

31 **Molto Affettuoso**  
*a tempo*

*rit.*

Vln. *ppp*

Vc. *mf espressivo*

Pno. *ppp*

*mp* *pp*

*Delicately*

36

Vln.

Vc.

Pno.

*Calm and Delicate*

*p*

8<sup>th</sup>



## II. To Love is Death

40

Vln.

Vc.

Pno.

arco

*p*

44

Vln.

Vc.

Pno.

*dolce*

*pp* *mp*

Passionate and Expressive

48

*mp*

Vln.

Vc.

Pno.

*mp*

## II. To Love is Death

56 Regretful

Vln. *mf*

Vc. *mf*

Pno. *mp*

60 Con Dolore

Vln. *mf* *cresc.*

Vc. *p* *mf* *cresc.*

Pno. *pp* *mf* *cresc.*

64

Vln. *mf* *accel.*

Vc. *p*

Pno. *pp* *mf*

## II. To Love is Death

64 Agitated  $\text{♩} = 60$

Vln. *f* molto espressivo

Vc. *f* molto espressivo

Pno. *f* molto espressivo

65

66

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## II. To love is Death

Violin (Vln.) and Viola (Vc.) parts are shown in the upper staves, and the Piano (Pno.) part is in the lower staves. The score includes measures 69 and 70. The Violin part features a melodic line with a triplet of eighth notes in measure 69 and a half note in measure 70. The Viola part features a melodic line with a triplet of eighth notes in measure 69 and a half note in measure 70. The Piano part features a complex accompaniment with a triplet of eighth notes in measure 69 and a half note in measure 70.

76 **Solemnly** ♩ = 54

*rit.* *con dolore* *ppp*

Vln.

Vc.

Pno.

*con dolore* *ppp* *pp*

*(S<sup>rit</sup>)* -----<sup>1</sup>

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is for measures 82 and 83. Measure 82 is marked with a double bar line and a repeat sign. Measure 83 is marked with a box containing the number 83 and the tempo marking 'a tempo'. The Violin part starts with a treble clef and a key signature of one sharp (F#). It plays a melody starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The Viola part starts with a treble clef and a key signature of one sharp (F#). It plays a melody starting on G3, moving up to A3, B3, and C4, then down to B3, A3, and G3. The Piano part starts with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It plays a melody starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2. The score includes dynamic markings: *pp* (pianissimo) for the Violin and Viola, and *ppp* (pianississimo) for the Piano. There are also crescendo and decrescendo hairpins. The tempo marking 'a tempo' is at the beginning of measure 83.

## II. To love is Death

86

The musical score for measures 86-90 of 'II. To love is Death' features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 86 begins with a repeat sign. The Violin part has a melodic line with a *pp* dynamic, followed by a *ppp* section in measure 88 and a *pppp* section in measure 90. The Viola part has a sustained note in measure 86, followed by a *ppp* section in measure 88 and a *pppp* section in measure 90. The Piano part has a chordal accompaniment with a *pp* dynamic in measure 86, followed by a *ppp* section in measure 88 and a *pppp* section in measure 90. The score ends with a double bar line in measure 90.

Vln.

Vc.

Pno.

*pp*

*ppp*

*pppp*

### III. The Cleansing of Humanity

**Vivace Molto Aggressivo**

5

Violin

Cello

Piano

9

Vln.

Vc.

Pno.

16

Vln.

Vc.

Pno.

The musical score is for a piece titled "III. The Cleansing of Humanity" in 3/4 time, one flat key signature (B-flat). The tempo is "Vivace Molto Aggressivo". The score is written for Violin, Cello, and Piano. It is divided into three systems, each beginning with a measure number in a box: 5, 9, and 16. The first system (measures 5-8) features a Violin part with triplets and a Cello/Piano part with a driving triplet rhythm. Dynamics include *f* and *p*. The second system (measures 9-15) continues the triplet patterns, with the Violin part showing a crescendo and the Piano part featuring a *mp* crescendo. The third system (measures 16-22) includes a *ff* dynamic in the Violin and Piano parts, followed by a *p* dynamic. The score is characterized by aggressive triplet rhythms and dynamic contrasts.

## III. The Cleansing of Humanity

20 22

Vln. *p* *cresc.*

Vc. *p* *f* *p* *cresc.*

Pno. *mp* *pp* *cresc.*

26 30 Playful, Poco Aggressivo

Vln. *f* *p* *p*

Vc. *f* *p* *p*

Pno. *f* *p* *p*

32 38 Pesante

Vln. *pp* *p*

Vc. *pp* *p*

Pno. *pp* *mf*

*Molto aggressivo but under piano*

*Molto aggressivo but under piano*

**51** **Misterioso**

Vln. *p dolce*

Vc. *p dolce*

Pno. *pp*



## III. The Cleansing of Humanity

57 59

Vln. *mp*

Vc. *mp*

Pno. *mp* *p*

63 67 Poco aggressivo

Vln. *mf* not louder than piano

Vc. *mf* not louder than piano

Pno. *mp* *ff*

69 74 Playful, Poco Aggressivo

Vln. *8<sup>va</sup>*

Vc. *8<sup>va</sup>*

Pno. *8<sup>va</sup>* *8<sup>vb</sup>*

## III. The Cleansing of Humanity

Violin (Vln.) and Viola (Vc.) parts are shown in the first system, with measures 73 to 75. The Piano (Pno.) part is shown in the second system, with measures 75 to 79. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p* (piano). The Piano part features complex rhythmic patterns, including triplets and sixteenth notes. The Violin and Viola parts have melodic lines with some triplets. The Piano part has a section marked *p* (piano) starting at measure 80. The score is divided into systems, with measures 73-75, 75-79, and 89-91. The Piano part has a section marked *p* (piano) starting at measure 80. The Violin and Viola parts have melodic lines with some triplets. The Piano part has a section marked *p* (piano) starting at measure 80. The score is divided into systems, with measures 73-75, 75-79, and 89-91. The Piano part has a section marked *p* (piano) starting at measure 80.

88 **Misterioso**

## III. The Cleansing of Humanity

96

Vln. *f* *Nasty*

Vc. *f*

Pno. *f* *legato*

103 **Sloppy and Disgusting** *rit.*

Vln. *pp* *ponticello as close to fing as possible with lots of arm weight*

Vc. *pp* *Uneven slow trem. behind bridge on wmp* *pp*

Pno. *pp* *solo* *p*

111 *a tempo* **Misterioso**

Vln. *pp* *poco ponticello*

Vc. *pp* *poco ponticello*

Pno.

### III. The Cleansing of Humanity

Violin (Vln.) and Viola (Vc.) parts are shown in staves 1 and 2. The Piano (Pno.) part is shown in staves 3 and 4. The score includes measures 117 through 131. Dynamics include *mf*, *pp*, *p*, *espressivo*, and *mp*. Performance markings include *8va* (octave up) and *8va* (octave down). The key signature is one flat (B-flat major or D minor).

## III. The Cleansing of Humanity

**140 Molto Aggressivo**

Vln. *mp* *ppp* *ff* *f*

Vc. *ppp* *ff*

Pno. *ppp* *ff*

**145**

Vln. *ff* *f* *ff* *pp*

Vc. *ff* *f* *ff* *pp*

Pno. *ff* *ff*

**149**

Vln. *mf* *p* *cresc.*

Vc. *mf* *mp* *cresc.*

Pno. *mf* *cresc.*

## III. The Cleansing of Humanity

158 159

Vln. *ff*

Vc. *ff*

Pno. *ff*

167 Playful and Molto Aggressivo

Vln. *mf*

Vc. *mf*

Pno. *ff*

170 174

Vln. *f*

Vc. *f*

Pno. *f*

## III. The Cleansing of Humanity

This musical score is for the third movement, "III. The Cleansing of Humanity," and is arranged for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into three systems, each containing staves for the Violin, Viola, and Piano.

**First System (Measures 171-179):** The Violin and Viola parts feature melodic lines with triplets and slurs. The Piano part provides a harmonic foundation with chords and triplets. A dynamic marking of *f* (forte) is present at the end of the system.

**Second System (Measures 181-189):** This system begins with a key signature change to two flats (B-flat and E-flat). The Violin and Viola parts continue with melodic development, while the Piano part features a more active, rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is indicated.

**Third System (Measures 187-195):** The Violin and Viola parts continue their melodic lines. The Piano part features a complex, rhythmic accompaniment with many sixteenth notes. A dynamic marking of *ff* is present.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*f*, *ff*) to guide the performer.

## III. The Cleansing of Humanity

193

Vln.

Vc.

194

(8<sup>va</sup>)

Pno.

The musical score for 'III. The Cleansing of Humanity' features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin staff begins at measure 193 with a treble clef and a key signature of one flat. It contains a series of eighth notes with accents, followed by a measure with a whole note chord. The Viola staff begins at measure 194 with a bass clef and a key signature of one flat. It contains a series of eighth notes with accents, followed by a measure with a whole note chord. The Piano staff begins at measure 193 with a grand staff (treble and bass clefs) and a key signature of one flat. It contains a series of eighth notes with accents, followed by a measure with a whole note chord. The score is marked with measure numbers 193 and 194, and a section marker (8<sup>va</sup>) is present above the Piano staff.





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 Non-UNC Email Address jep44@humboldt.edu Daytime Phone # 5595353252  
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